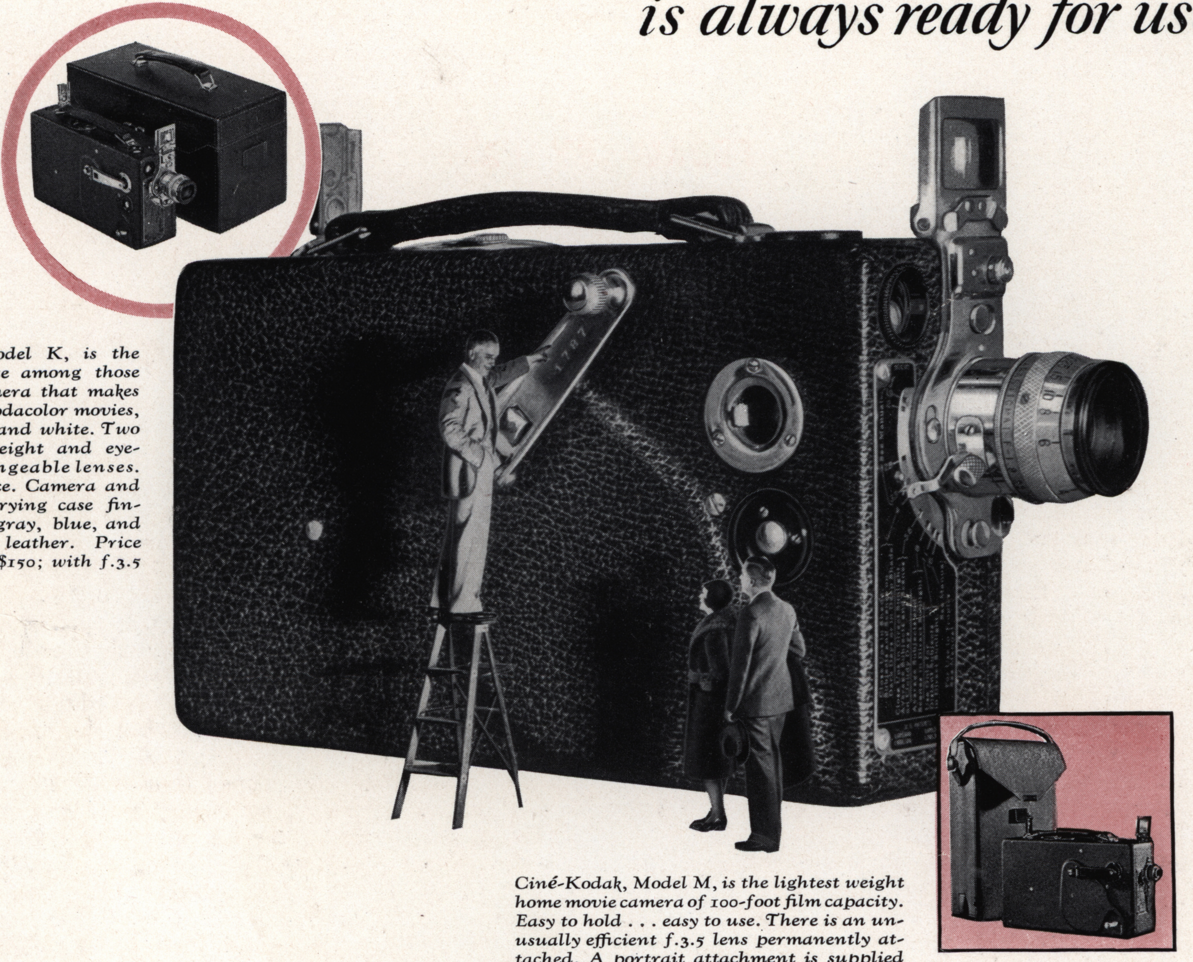
The CINÉ-KODAK News

FEBRUARY-1931

The Winding Crank

on a Ciné-Kodak

is always ready for use



Ciné-Kodak, Model K, is the reigning favorite among those who want a camera that makes telephoto and Kodacolor movies, as well as black and white. Two finders—waist-height and eye-level. Interchangeable lenses. Half speed device. Camera and combination carrying case finished in black, gray, blue, and brown genuine leather. Price with f.1.9 lens, $150; with f.3.5 lens, $110.

Ciné-Kodak, Model M, is the lightest weight home movie camera of 100-foot film capacity. Easy to hold . . . easy to use. There is an unusually efficient f.3.5 lens permanently attached. A portrait attachment is supplied with the camera. Available in black genuine leather only. Price, complete with carrying case, $75.

THRILLING action taking place before you . . . a chance for a close-up or angle you've wanted. On occasions like this your camera must be ready to go at the press of a lever.

No Ciné-Kodak user ever missed filming a scene because he'd lost or misplaced the winding crank. It's a fixed part of the camera. It can't be anywhere but on the camera itself—always ready for use.

Winding the dependable Ciné-Kodak motor is a quick and easy operation. That's important—especially if you have to rewind when filming fast action. The crank does not move when the camera is operating. It's out of the way when not being used.

This is but one of the features that have established among amateur movie makers a world wide preference for Ciné-Kodak. Any Ciné-Kodak dealer will welcome an opportunity to demonstrate other virtues of this simplest of home movie cameras.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

The
CINÉ-KODAK
News

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FEBRUARY 1931

As One Cinamateur to Another » »

by Russell Corwin

IN THE FIRST place, let me make clear that my movie camera falls far short of being an obsession with me. Together with the camera, our household boasts of an automobile, a radio set, a toy train outfit of Junior's which I occasionally permit him to enjoy, an oil burner, and an electric orange juice extractor. Each, in its particular sphere, is simply splendid. In other words, I do not believe that I am a film fanatic.

But, I *do* like to take pictures.

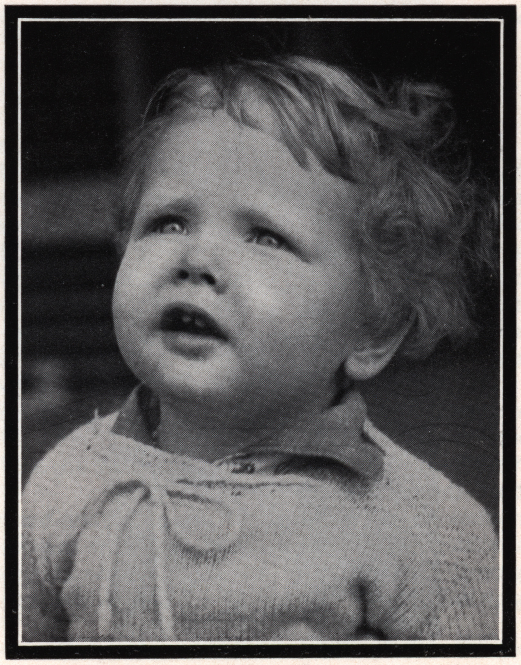
Some men enjoy hunting. Their palate just seems to itch for wild fowl or venison. Mine doesn't. I prefer my wild life served up on my movie screen, well seasoned with titles, and garnished with an appetizing background of its natural habitat. I also like hunting—but elect to load the magazine of my weapons with film instead of powder.

We—meaning the family—like our movies. We think that they are just about as good as the general run of home made pictures—and perhaps even a bit better. Our friends invariably ask to see them. We almost invariably refuse, for the simple reason that our films, we are convinced, are more interesting to us than to anyone else. We know that it is all too easy to bore guests with either verbal or screen monologues of Junior's latest accomplishments or the harrowing details of the big one that got away. We simply will not do it—but, when we do give a show, *we give a show!*

Let me tell you of the things we find to film, and give you some idea of how we go about shooting them.

First and foremost—the family. Our youngster had two years of lusty babyhood under his belt before I introduced him to a movie camera. Yet our movies show him from the age of two weeks to his present eminence of six summers. Snapshots of his earlier days were enlarged, given chronological titles and photographed—following the directions given by the Ciné-Kodak News for the title making set-up. This is unquestionably *our* favorite reel. *He* does not think so highly of it.

Our youngster had two years of lusty babyhood under his belt before I introduced him to a movie camera.



Although we have several hundred additional film feet of him, there is not a *single scene* regularly shown that is not connected by some sort of sequence to the preceding scene! They were not always taken thus—but they *are* so projected. Briefly, here is the prescription, as it was applied to our latest cinematic brainstorm. My wife had momentarily stepped out of character and turned cameraman with the result that Junior and I were caught shoveling snow from our front walk—I with a huge snow shovel and he with a miniature edition of the same. Nothing out of the ordinary in this shot. But when projecting it, we had an idea. In running through our film morgue (a collection of unrelated movie odds and ends) we discovered scenes in which our heir was shown helping his mother at gardening, assisting me in polishing the car, interfering in Norah's (queen of the culinary department) pie making, etc. Result: One more short subject—"The Helping Hand."

We have even fallen so low as to precede those movie snapshots we all make of casual callers by the title "Lighter Moments"—with no more justification than that our subjects are all seen accepting a light from one or the other of us. At least we found a hinge on which to swing these orphans of filmdom.

Then, too, we have used the clock face theme to show each of us busy at our daytime tasks.

Seven A. M.: The thermostat is seen buzzing the furnace into a productive state—my wife "shushing" Junior—he and the pup roughhousing in his room—I turning over for just one more cat nap—Norah at the kitchen stove.

Seven-thirty: Junior glimpsed as he dances about in the shower—I burying my razor in a rather decorative display of lather—my wife adding a touch or two to the breakfast table.

Eight: I bid my wife adieu and barge out of the front door for my train, watch in hand—Junior rushes from the back door to romp with the setter.

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Eight-thirty: A shot of a train speeding cityward suffices for me—Junior is seen engaged in a murderous snow battle with scions of the neighboring families—his mother checking up on our larder and phoning the grocer, which feature is clarified by a shot of his store front.

And so it goes, punctuated by close-ups of our mantel clock. These various shots were accumulated over a period of months. The results are actually quite interesting, and, incidentally, suffice as a "family film" when guests are at hand.

One of my weaknesses is an attractive landscape. There are some people—unbelievable as it seems to me—who do not share this keenness for scenics. Yet I feel convinced that landscape pictures would meet with uniform approval were they, too, strung together on some theme. My yen for Tennyson suggested one of our best reels, "The Brook." Let these two verses linger on your tongue for a moment. See if you do not envision a mental picture of movies you could make of them:

I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

or

And draw them all along, and flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

Titles are lettered on still camera print enlargements—one verse for each title. The result must be screened to be appreciated.

All this may seem to contradict my claim to a strictly nonprofessional detachment to movie making.

But does it, really?

Picture making with me is purely a hobby. And I have yet to discover a better method by which to sidestep the cares of business than in prowling about with my camera. I haven't the faintest idea of the underlying scientific principles which govern the operation of my Ciné-Kodak or development of my films. I use filters on all my shots, excepting close-ups, because I've learned that the results are "smoother"—although I've long since abandoned any attempt to recognize "the correct monochrome rendition of colored objects." I tried to solve the riddle of lens manufacture, and almost went haywire. In short, my knowledge of the chemistry, mathematics—or whatever it is—of photography could be comfortably eased into a peanut shell, and there would still be ample air space to shake a real good rattle.

I work eight to nine hours a day—six days a week. This totals, let us say, fifty hours. I sleep about forty-five hours a week. Both of these subtract slightly more than 100 hours each week from a total of one hundred and sixty-eight; which leaves a balance of almost three full days of leisure time. I could devote the part of this I spend tinkering with my camera and films to a great many less remunerative pursuits than picture making. And by "remunerative" I mean the rendering of visible and permanently worthwhile returns.

I chatter over stony ways,
In little sharps and trebles,

I bubble into eddying bays,
I babble on the pebbles.

"Thirty Days Hath September . . . .

. . . . April, June and November; all the rest have thirty-one, excepting February alone: which hath but twenty-eight, in fine, 'til leap year gives it twenty-nine."

This well-known utterance, besides being a considerable help in charting our rather quaint calendar, also reminds us that this, our shortest month, seems scarcely more brief than a year itself. Three hundred and sixty-five days in 1930—some of which, individually regarded, appeared interminable. But the year, now that it has gone, seemed fitted with the feet of a Mercury.

Striking evidence of this swift, unrecognized passage of time is seen in our films. Almost before we realize it, many of the familiar faces and familiar places which so often greeted us on our screen bring us to an abrupt and thoughtful pause when seen in real life. That babyish countenance now thoughtfully knotted over the intricacies of a recalcitrant tricycle. That familiar vista replaced by a prodigiously sprouting community. That friend of years carried many miles away by the inescapable demands of business or behests of pleasure.

Now—perhaps for the first time—do we realize the full significance of those reels which have so often run through our projector. And it is those very films which, due to their importance to us, are the first to show some inevitable signs of usage. A perforation gone here and there, an occasional scratch—the price of popularity.

If the value of these reels is more apparent with the passing of a few months, how much more precious they will be in as many years. Yet we wish to see them often in the meantime—and see them in just as good condition years from now.

What is the answer?

Duplicates.

Duplicate your best reels. Store the originals in humidors, and project the duplicates.

It's quite inexpensive—$5.00 for a hundred feet. Your Ciné-Kodak dealer will take your order.

February Filming

What to film indoors this month and how to film it

PERHAPS YOU are having friends in for an evening at anagrams. Far better to have the film commemorating their visit interestingly depicting your group at "Webster Snatching," than merely smiling into the lustrous beams of a Kodalite. Why not first shoot a title formed by the anagram letters—such as, "AN EVENING AT ANAGRAMS"? Then spell, let us say, the word "PACE." A masculine hand is shown stealing this and altering it to "PLACE." Then a feminine hand comes into view, transforms the word to "PLACEBO" and carries it away. Next show several pairs of hands busily spinning the pages of a dictionary in an endeavor to detect an error—a finger is then shown pointing to the word in question—and your next shot shows the player beaming complacently.

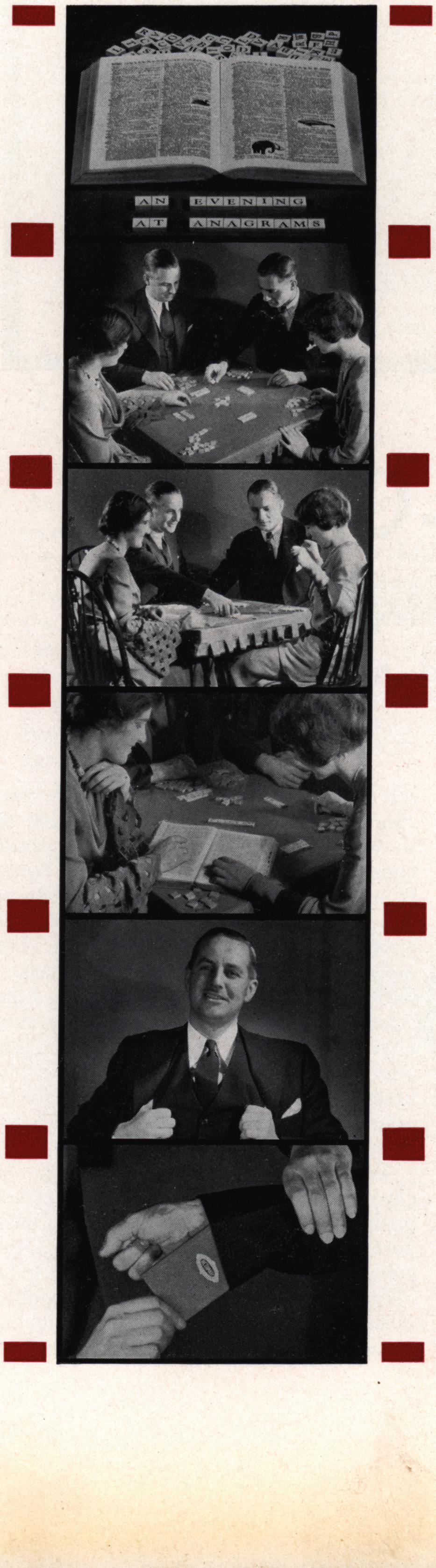
Then, perhaps, you might introduce your players by preceding a close-up of each of them with name titles, spelled by anagram blocks.

Enough of movie making for the time being—although you might steal a medium shot or two of the group when you despair of changing "ZANY."

When one of the players achieves ten words, get a close-up of his hand as he counts them, and then another of the successful contestant. An amusing finale can be obtained by having one of the players leap to his feet and point an accusing finger at the victor. The other players grasp him by the arms and discover pocket dictionaries in both sleeves. As the "exposed" player slinks from the room you can show his erstwhile friends, frigidly aloof, with crossed arms and typical "never darken our door again" expressions.

Quite similar treatment can be given to evenings spent at bridge or backgammon. The dénouement for the former can be the discovery of several aces in the breast pocket of one of the winners; and for the latter, "loaded" dice can be found in the victor's pocket, which, with a little manipulation, roll nothing but "twelves."

"All this is well and good," you may say, "but supposing *our* group of friends merely drop in for an hour's chat—where does your continuity apply here?"



W-e-l-l—to continue "supposing"—it is quite possible that, being intimates, most of your group have quite often been the target for your movie camera in the past. It is also quite possible that you, or they, made snapshots of each other upon the same occasions. (If not, no matter; *any* snapshot pictures will do.) One of the subjects about which you naturally would talk is the goings on of the past year. Amusing incidents would be recalled. New friends acquainted with the gay escapades of the year gone by.

Get out your snapshots—either the actual ones under discussion, or purely "property" snapshots—group your guests together, switch on your Kodalites and have your camera ready. One of the gathering calls the group's attention to a particular print. The chuckles of your guests are faded out (gradually block off the beams of your Kodalites by sliding a magazine in front of them)—and presto—the next scene is a movie version of that very same occasion.

A partial scenario of the film might be:

MEMORIES OF 1930

Medium shot of your group peering at snapshot album. All look towards "Monty" and laugh.

Close-up of snapshot (if you have the right one) showing two of the men in fishing togs. Otherwise omit.

Close-up of one of the ladies, speaking—

SUBTITLE: *"Wasn't that the day Monty caught the whale?"*

Fade-out of close-up of Monty, slightly discomfited.

Actual shot of Monty, previously made, standing in midstream, "playing" a fish—he loses his footing, struggles for a moment, and then surrenders to gravity.

These are but a few of the innumerable opportunities before you for the making of indoor movies in a pleasing fashion. For remember that home movies should be made interesting—not only to you and your screen subjects—but to your every audience, whether or not they are acquainted with your screen characters.

Ciné-Chat

Gathered from our mailbag and notebook

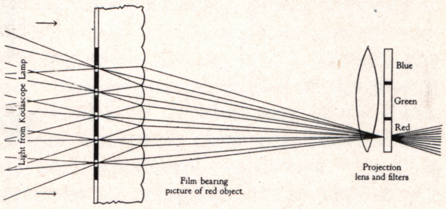
WE ARE INDEBTED to Mr. A. P. Brady, Jr., of Baltimore, Maryland, for many of the following suggestions, which—while not altogether original—are very often overlooked by the home projectionist.

For they all have to do with film projection—a phase of movie making, which, according to Mr. Brady, ". . . can be handled in such a way as to engender the most pleasant reactions in an audience, or, it can easily be done poorly and have quite the opposite effect."

Almost a year ago—in our March 1930 issue to be exact—we published a most complete article on film projection. If you have this issue, we advise a second reading. Whether or not you have it, please skim through the next few paragraphs which give you the meat of the matter.

If possible, before projection, rearrange your films for each audience. It may mean a half hour's application to a splicing block, but this slight expenditure of time and effort is easily justified by being able to show each different audience just those films you feel would most interest them. It is quite simple, when you have one or two extra 400-foot reels at hand. Let the Kodascope motor do the winding. For each supply reel, use two take-up reels—one for the film you intend to run and the other for the film you do not intend to run. Give a little show for yourself, and divide your films by cutting and splicing. In but little more time than it takes to describe it, your newly arranged film will be ready for projection.

We suggest, also, that the film be cleaned. This is particularly important with Kodacolor Film. Some of you have perhaps made the observation that the colors of your Kodacolor Film seem to be "fading." This is impossible! The trouble, if there *is* any, is probably that the film has accumulated a few dust particles and an occasional drop of oil. As you doubtless know, there are some 220 minute embossed lenses on *each* frame of Kodacolor Film. The light of your Kodascope lamp brings the light rays—which pass through these tiny lenses—into sharp focus at the exact point where they pass through the Kodacolor Filter in front of your Kodascope lens. Dust particles, as you can easily see, by snuggling in between these almost invisible lenses, would seriously mar the sharpness and coloring of your screen images.


Light from Kodascope Lamp
Film bearing picture of red object
Blue
Green
Red
Projection lens and filters

Showing how a few of the "reds" of a frame of film are so reproduced on the screen. It is easy to understand how a few dust particles on the film would mar the coloring of the screen image.

Our September 1930 issue carried a complete and detailed account of the simplest and most efficient method of film cleaning. Refer to it, if you will. While a Kodascope Rapid Splicer and Rewind is a great help in cleaning film, it *can* be done with your projector. The article just mentioned tells and shows you how.

Perhaps, too, you have wondered why extra lamps are supplied with Kodascopes, as they seem to last indefinitely. While it is true that they may, given proper consideration, last for years, their efficiency may not be all that it should be. Lamps *will* get black, you know, and when they do, your movies will lose a sizable percentage of their brilliancy. Inspect your lamps frequently. If the glass is darkened, it is probably ready for an honored position upon the retirement list.

Now that your films and projector lamps are out of the way, we come to the projector itself. Clean film requires a clean projector. The intriguing "whiskers" which occasionally grace your screen can be traced to emulsion, cement or lint particles clinging to the gate. Your Kodascope manual will tell you how to clean the film gate and frame around the pull down mechanism. It's the work of a minute.

And while you are about it, clean the Kodascope lenses with a bit of soft linen or cotton cloth.

Put a drop or two of oil where it will do the most good. Your manual covers this, also.

Now you are ready for your show.

It is best to establish your screen on a higher level than your projector, as this will enable you to seat your audience either in front or in back of the projector without obstruction. This arrangement is always preferable to the plan of seating your guests in a V-shaped fashion. Movies are much brighter when viewed along the line of projection. This is particularly true of Kodacolor Films. If the projector is placed upon a table, the screen might be placed upon a mantel or piano top. In a small room with a small group, the projector might be set upon a smoking table and the screen upon a higher table. The screen should be tipped forward to match the angle of the projector.

Your films, we believe, will be more attractive to your guests if they are seated behind the projector rather than in front of it. Generally speaking, your audiences may be seated from 5 to 10 feet in back of your Kodascope, securing the maximum clarity from your films. These distances should be slightly lessened when showing Kodacolor Films.

And that's that.

THE FEBRUARY ISSUE of "Movie Makers," official publication of the Amateur Cinema League, is awaiting your pleasure. The League (address 105 West 40th Street, New York City) will send you, gratis, an introductory copy of their current issue if you will request them to do so.

MORE THAN ordinarily interesting is the letter recently received from Max M. Lubin, Chairman of the Literary Committee of the Deaf Mutes Union League of New York City. From him we learn of the advent of the "soundless talkie."

Although the introduction of sound pictures and the demise of the subtitle has been—to most of us—a considerable blessing, it has been anything but this to the deaf.

Mr. Lubin has also become the League cameraman. His equipment is a Model B *f*.1.9 Ciné-Kodak. More than 3,000 deaf people attended the convention of the National Association of the Deaf which convened in Buffalo last August. Mr. Lubin made a "soundless talkie newsreel" of the various speakers. Several "hearing persons addressed the assemblage, and their remarks were interpreted by another hearing person versed in the sign language." An interesting point is that the several foreign deaf speakers at the convention were as easily understood as the American "speakers"—for the sign language of the deaf is universal.

Another interesting angle of "soundless talkies," according to Mr. Lubin, is the matter of editing. The errors of "misspelling" are easily removed with a splicing block. Mr. Lubin uses a Model C Kodascope with a hand crank when editing.

Mr. Lubin tells us that the League intends to produce amateur "talkies" in the near future. These they will exchange with the various deaf organizations the world over.

Just one more example of the innumerable applications of 16 mm. movie equipment.

We would like to hear of other unusual uses of home movies.

"YOUR FIRST FIFTY PICTURES"

Are there any more bids for copies of "Your First Fifty Pictures"? Thousands of copies have been mailed—but we can take care of as many more if the need arises. Drop the Editor a line today for your FREE copy of this 64 page booklet, containing 50 miniature movie outlines of the very subjects you film every day. The outline below is typical of the helpful suggestions this booklet contains.

Winter Sports

YOUR Ciné-Kodak has no seasonal complexes. It is as ready and able to render excellent results at sub-zero temperatures as it is in the sweltering 90's. Take it along with you to the winter sports for the making of cooling films with which to bring a ray of hope to a warm evening next summer. Let's go skating!

TITLE

Let's Go Skating

YOUR first scene might be a close-up of several of your party examining their skates, looking along the rims of the blades, etc.

And then a close-up as one of your group examines an outdoor thermometer.

Then a medium shot of the car backing out of the garage and another of the skating party piling aboard. Followed, perhaps, by a long shot through the windshield of the car as you approach the rink.

Then a close-up of a pair of hands putting on skates.

Next get a semi-close-up of one of the party rubbing his ears and swinging his arms to indicate intense cold.

And shots from varying distances of the skating fun and mishaps, the fancy skaters, the "bonfire skaters," etc.

Then find a place where a twig projects a bit from the ice, and make a close-up of this as one of the party skates up to it and catches the toe of a blade under it.

Follow this with a semi-close-up shot of one of the more awkward members of the party sprawled upon the ice.

Next have an expert skater circle around him as he glares resentfully and determinedly about.

Then help the hapless skater to his feet, and, with the camera held upside down, shoot him as he painstakingly propels himself along. (Reverse this scene end for end in your film strip after it has been processed—your innocent subject will have acquired the knack of skating backwards!)

Make a medium shot of the party as they climb into the car for the trip home—the "acrobat" limping.

Then make a medium panoram shot of the group as they leave the car and hustle into the house—the "acrobat" still limping. (Make this shot at half speed, if you have a Model BB or K Ciné-Kodak, to accentuate the rush for the warm house.)

A good closing shot would be a semi-close-up of the party crowded around the fireplace and enjoying warm drinks—the "acrobat" eased into a huge pile of cushions.

What Can We Do With Two Kodalites?

To continue the discussion of indoor movie making

LAST MONTH some of the uses to which one Kodalite might be put were described and illustrated. The matter of two Kodalites is now before us. Coincidental with the publication of this article—"What can we do with two Kodalites?"—is the announcement of the new Kodalite, Model B. The former Kodalite is now known as Kodalite, Model A. They are both shown in the advertisement on the inside back cover—where you will find a detailed description of them. These two lights are believed to be the best possible sources of artificial illumination for the makers of indoor movies.

Kodalite, Model A, is a powerful source of concentrated illumination, requiring some care in usage. Kodalite, Model B, while lacking some of the intensity of its companion, more than atones for this feature with its soft, wide-angled light beam. One Kodalite, Model A, and one Kodalite, Model B, can truthfully be suggested as the ideal lighting combination for average use. If additional illumination is required, one or more Model B Kodalites is the answer.

It would perhaps be best to hark back to a few fundamentals. Most indoor movies will be made at diaphragm stops between the *f*.4 stop and the *f*.1.9 stop of an *f*.1.9 camera. The use of stops between *f*.4 and *f*.16 would require considerable lighting equipment—beyond the actual requirements of the average cinamateur. We will, therefore, ignore such conditions. Stop *f*.1.9 is the *largest* opening of *f*.1.9 cameras. Stop *f*.16 is the *smallest*. Stop *f*.3.5 is the *largest* opening of *f*.3.5 cameras—and it is slightly larger than stop *f*.4 of *f*.1.9 Ciné-Kodaks. Where stop *f*.3.5 is suggested, therefore, stop *f*.4 may be used with *f*.1.9 cameras.

Owners of *f*.6.5 Ciné-Kodaks desirous of adding artificially illuminated films to their repertoire will do well to consider exchanging their cameras for reconditioned Model B *f*.1.9 Ciné-Kodaks as outlined in the August 1930 issue. Better this than the acquisition of additional lights. For, as you no doubt know, each single change of diaphragm stop openings either *doubles* or *halves* the amount of light admitted, depending upon whether you enlarge or decrease the diaphragm. Stop *f*.8 admits just twice the light of stop *f*.11—stop *f*.16 just half as much. Making movies at *f*.6.5 would require approximately three times the illumination needed for *f*.3.5 Ciné-Kodaks. Two Kodalites are really necessary for the latter lens. Three times two—!

Another point—use "Pan" film! Panchromatic film is equally sensitive to all colors—reds as well as blues. Regular Ciné-Kodak Film is sensitive chiefly to blues. As Kodalites use incandescent lamps which produce a large quantity of red light rays (not visible to the eye, however), you can see that the red sensitivity of the Panchromatic film makes use of the red rays from the Kodalite—to which the ordinary film would be insensitive—and thus gives a greater exposure for the same light than could be obtained on ordinary film.

But—back to the subject.

Last month's article "What can we do with one Kodalite?" was written with the Kodalite, Model A, in mind. With due respect for the brilliance of this light, you will recall that it was never played directly upon the features of our subjects and was not used for close-ups. The effects given were extreme uses of *one* Kodalite—minimum illumination—and limiting your field of operations, particularly with *f*.3.5 lens equipped cameras.

Two Kodalites are always preferable—even when using an *f*.1.9 lens. For, with two lights, additional charm can be given to a scene by side or back lighting. And with two lights the scope of your work is greatly increased—your subjects granted greater freedom of movement. With two Kodalites—an A and a B—the Model B should be used for lighting the features of your subjects, and the Model A, at a greater distance, for highlighting. The same effects can also be secured with two Kodalites, Model B, but the highlighting will not be as pronounced.

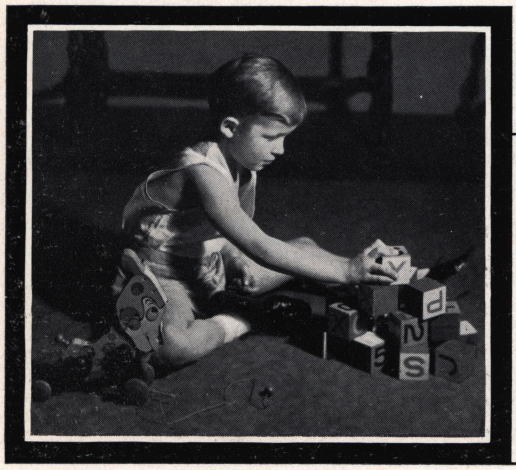
Two typical indoor scenes would be a child playing on the floor, and a group of four individuals at a bridge table.

The child scene below, is shown as it would appear when filmed with one and with two Kodalites. The "one Kodalite" may be either a Model A, diffused, or a Model B. This is straight front lighting and an *f*.1.9 subject.

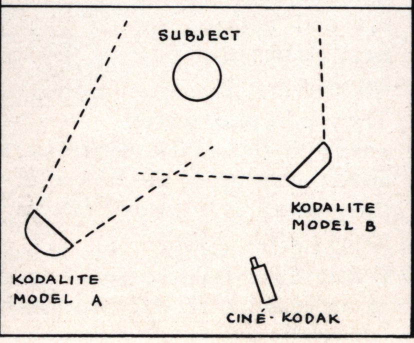
Then notice the improvement in the same subject when lighted by two Kodalites—an A and a B. The B is used for front lighting—the A for highlighting from the rear. This is an *f*.3.5 subject for *f*.3.5 cameras—*f*.4 for *f*.1.9 cameras.

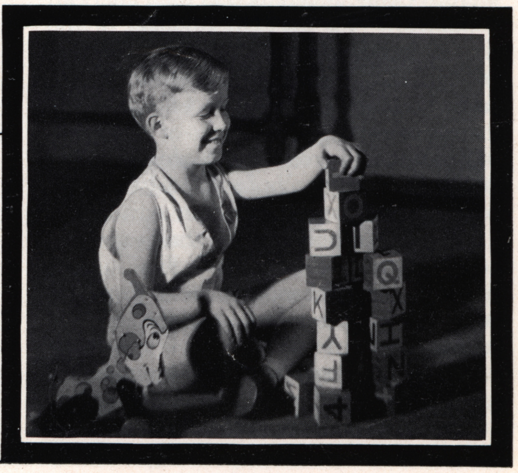
Now—for the bridge players.

This subject *can* be filmed with one Kodalite, Model A, not diffused, with a diaphragm stop of *f*.1.9—but it would really be stretching the ability of both light and lens to the maximum. It is better



The scene at the left was made with one Kodalite—a good picture. Two Kodalites were used as diagrammed for the scene on the right—a better picture.





to use two Kodalites and film the subject at *f*.4 with an *f*.1.9 lens and at *f*.3.5 with an *f*.3.5 lens. The illustration below was made with an A and a B Kodalite, as diagrammed. Were two B's used, they should both be up close. An alternative method of handling the A Kodalite would be to place it quite close to the table (out of the camera's range) and play it directly upward to the ceiling. The proportion of reflected light would be considerable.

The lighting technique of these two scenes may be used for filming any other indoor subjects, as the illumination is typical of that used in the average sized room with normally light decorations. Considerable light is always reflected back to your subjects from walls and ceilings, and the lighter the surroundings are, the greater the reflection. A favorite subject—the youngsters in their bath—may be filmed at one diaphragm stop smaller than the ones suggested. The comparative smallness of the room, and the high reflecting properties of the walls are especially well suited for excellent results.

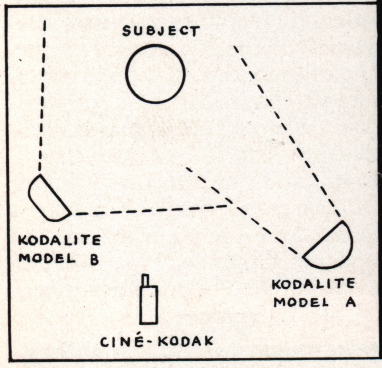
Another point—do not hold the camera too close to the Kodalite or Kodalites, or the lighting will be flat. Either hold your camera between the lights and the subjects, or in back of the lights.

And one more point—the Kodalite, Model B, may be either hand-held or affixed to its stand. This portability is quite often a distinct advantage when a little experimentation discloses that a more attractive effect may be obtained by raising or lowering the light to points beyond the range of its stand. But this use should not be confused with the lighting technique so often used by still camera photographers of moving the light about when making a time exposure for securing a more complete lighting of their subjects. Any movement of light when exposing movie film is immediately reflected by the features of your subjects.

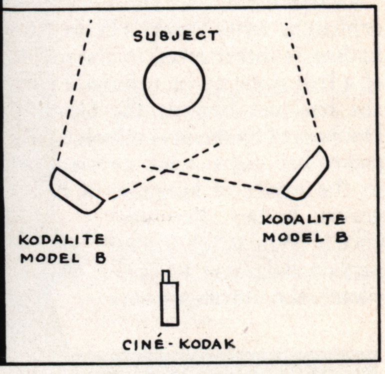
All this may—although we certainly trust that it doesn't—make the idea of indoor movie making appear a bit complicated. It really isn't. Plug your lights into a wall socket—arrange them as you think they should be—then glance at this article again. You will probably find that you have *matched* the identical procedures advised. This article can then be forgotten—its obviousness ignored—and its purpose of merely recalling a few points to mind, and effecting an occasional suggestion, fulfilled.

For indoor movies are as simple as all that!

These diagrams illustrate two methods of filming the same subject with two Kodalites. The Kodalite, Model A, is used at a greater distance than the Kodalite, Model B. This illustration was so made.



While the A Kodalite has a greater intensity, the B Kodalite is illuminating most of this scene, due to its wider angle light beam. The proper arrangement of two Model B Kodalites is shown below.



Good News for Cinegraph Users

WORD HAS JUST reached us that *all* Cinegraphs have been reduced in price from $7.50 to $6 per hundred feet. This will be particularly good news to those of you who have just returned from your winter travels. For Cinegraphs may be of help to you in giving a nice balance to those innumerable reels of travel films you have made during the past few months.

Now the stay-at-homes among your family and friends will have an opportunity to make the trip with you—to enjoy the sites and sights encountered on your travels.

Did you get it all?

Scan through the following list, please, and see if any of these places were on your itinerary: Paris, India, Holland, Rome, Hawaii, Athens, Egypt, Granada, Naples, Messina, Malta, Fiume, Beirut, Norway, Porto Rico, Constantinople, Piraeus, Sydney (Australia), Bethlehem, Heidelberg, Madeira, China, Japan, Algiers, Martinique, Barbados, Trinidad, Haiti, Jamaica, Nassau, Curaçao, Gibraltar, Morocco, Tunis, Carthage, Damascus, Haifa, Nazareth, Tiberias, Jericho, Cairo, The Pyramids, Borneo, and little old New York.

Did your travels carry you to any of them? Then stop at your Ciné-Kodak dealer's sometime soon for a copy of the latest Cinegraph Catalog. There's a Travel Cinegraph of most every country in the world. Priced at $6 for each hundred feet, they represent an economical source of interesting scenes with which to tone your films of your travels. Splice them in among your own shots—two cameras, as well as two heads, are better than one.

The end of your journey marks the beginning of the same trip for your audiences. Make their travels even more interesting with Cinegraphs.

Kodascope Libraries Present "Young April"

With a distinguished cast, including Bessie Love, Rudolph Schildkraut, Joseph Schildkraut and Bryant Washburn

THIS FEATURE picture is one of the good old fashioned Cinderella-who-became-a-grand-duchess types of film. Frankness dictates the admission that the outcome is never too deeply in doubt—but the method by which it is effected and the unquestioned histrionic ability of the cast make this a most absorbing picture.

Bessie Love, as "Vic," a demure little orphan at Miss Penny's School for Young Ladies, is interrupted in the midst of a ball game to be informed that she has just become the Grand Duchess of Saxheim—which title makes her quite some personage in the mythical kingdom of Belgravia. In fact, her presence is immediately necessary in Belgravia to complete the arrangements of the King (Rudolph Schildkraut) to marry his slightly wild, although extremely likable son, Crown Prince Caryl (Joseph Schildkraut) to the wealthy, and as yet unknown, Duchess of Saxheim.

Above—Bessie Love, Joseph Schildkraut, and Bryant Washburn—three members of a most unusual cast which is largely responsible for the appeal of "Young April," latest Kodascope Library offering.

"Vic" stops off at Paris to outfit herself in royal raiment calculated to properly impress all Belgravia and while there she purchases the choicest jewels of the continent—actually the royal crown of Belgravia. Caryl had placed the crown in pawn the day before to finance his one last fling before forsaking the ranks of bachelordom. When he learns that the dealer has sold the crown to "Miss Victoria," he wires his father, the king, for funds with which to salvage it, and—under an alias—calls upon the purchaser. It is a case of love at first sight—although the happiness of both is tinged with sorrow by the realization that they are each (or so they believe) soon to marry another.

Caryl hurries back to Belgravia to renounce his royal position so that he may marry "Vic." Duke Boris, brother of the King, by this act of Caryl's, becomes the natural successor to the throne—the only impediment being the king—and also to the hand of the Duchess. Just as Caryl is leaving the palace to return to "Vic," he receives the jolt of his young life by being a witness of the presentation to the court of the Duchess of Saxheim. Things, as you must admit, do not look too promising for the young ex-prince. But this dilemma is as nothing when compared to the plight of his father, who is forced by popular sentiment, and the sword points of Duke Boris' followers, to abdicate his throne.

Here we have as pretty a kettle of fish as anyone would wish—the unraveling of which must be left to the film itself.

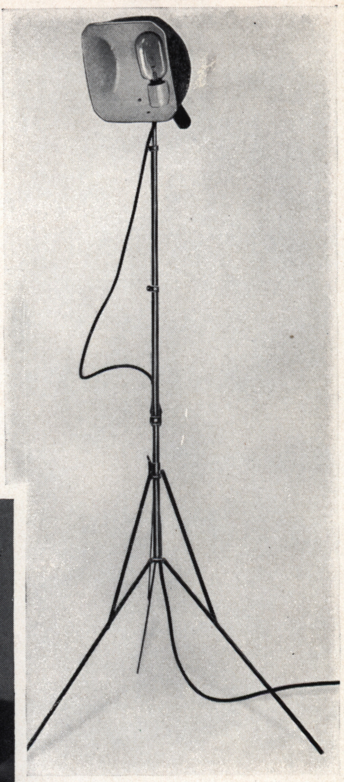
There are five 400-foot reels to "Young April." It may be rented from any Kodascope Libraries Branch or distributor for $7.50. Its official number is 8170.

KODASCOPE LIBRARIES have just published a new catalog—a free copy of which you may have, if interested, by writing to them at 33 West 42nd Street, New York City. Some 475 films are described within its covers—films on almost every conceivable subject. The full possibilities of Club Membership are also described in this catalog.

Kodascope Library releases may be obtained from any of the Branches listed below, or from innumerable Distributors. If none of the following Branches are convenient, address the Library at New York for the name and address of the Distributor nearest you. Film rentals may easily be arranged by correspondence and the use of the Kodascope Library Catalog—available either from New York or any Branch or Distributor.

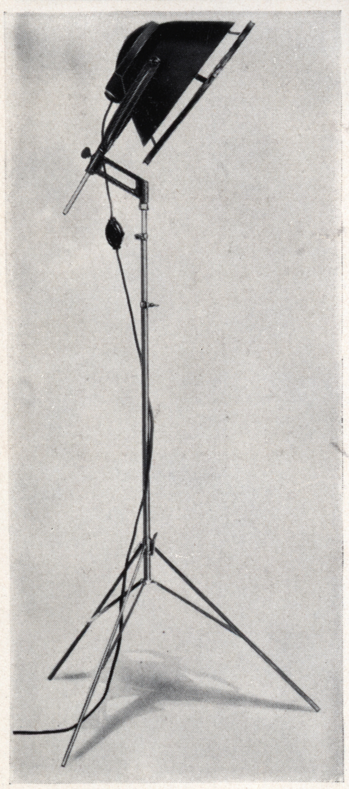
Atlanta, Ga.—183 Peachtree Street
Boston, Mass.—438 Stuart Street
Chicago, Ill.—137 N. Wabash Ave.
Cincinnati, Ohio—110 West 8th St.
Cleveland, Ohio—806 Huron Road
Detroit, Mich.—1206 Woodward Ave.
Kansas City, Mo.—916 Grand Avenue
Los Angeles, Calif.—643 South Hill Street
Minneapolis, Minn.—112 S. 5th Street
New York, N. Y.—33 West 42nd Street
Philadelphia, Pa.—132 South 15th Street
Pittsburgh, Pa.—606 Wood Street
Rochester, N. Y.—343 State Street
San Francisco, Calif.—545 Market Street
Seattle, Wash.—111 Cherry Street
Toronto, Ont.—156 King Street, West
Montreal, Quebec—104 Drummond Bldg.
Winnipeg, Manitoba—205 Paris Building
Vancouver, B. C.—310 Credit Foncier Building.

This New KODALITE Model B



This new Kodalite may be used for broad angle illumination in one, two or three light units.

Countless movie making opportunities are available for the owner of Kodalite equipment. It's easy, too. Simply plug in, snap the switch and you're ready for action.



This is the Model A Kodalite which provides a source of concentrated light. Excellent results are obtained with this unit when used with the Model B Kodalite.

Assures Perfect Results for Indoor Movies . . .

HERE'S a new Eastman product designed to further simplify indoor movie making. Kodalite—Model B!

With this new light, the amateur will find it surprisingly easy to get satisfactory interior illumination. Technical knowledge of lighting is no longer a necessary factor.

Kodalite, Model B, provides a broad angle, uniform light from a 500-watt lamp. The illumination is smooth... even ...softly diffused. There is no spot-light effect, and hence it is ideal for close-ups. Even children can face the light without the least discomfort.

The telescoping stand for the Kodalite, Model B, is quickly and easily erected or taken down. The light itself is fully adjustable in any direction. There is a handle for holding or carrying the light in the hand for some special position.

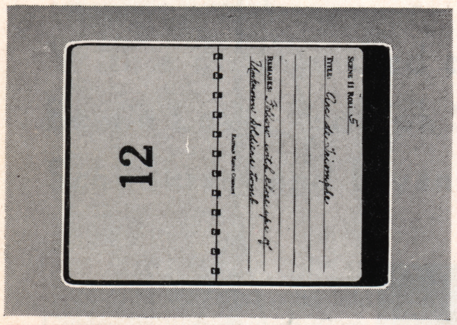
Kodalite, Model B, is available in one-, two- and three-light units. The single-light unit, including stand, cord and switch, is priced at $15.00; the two-light at $27.50. A complete outfit, including single and double units, with carrying case is priced at $50.00. The 500-watt lamp is $4.85. No diffuser is necessary with the Model B Kodalite.

Price Reduction on Model A Kodalite

Model A Kodalite provides a source of concentrated light. Used in combination with the Model B, it enables the amateur to get many beautiful effects. Kodalite, Model A, including stand, cord and switch, now costs but $15.00. 500-watt lamp is $4.85. Kodalite Diffuser, $1.50.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

LITTLE THINGS
that really DO count!

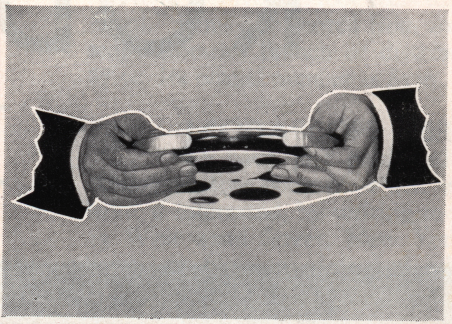


Left—THE CINÉ-KODAK SCENE RECORD. The face of each page of this loose-leaf book is numbered. The backs are ready for titles and descriptive matter. Photographing the page number makes easy identification and titling.

Ciné-Kodak Scene Record	*$.60*
Extra Fillers	*.20*

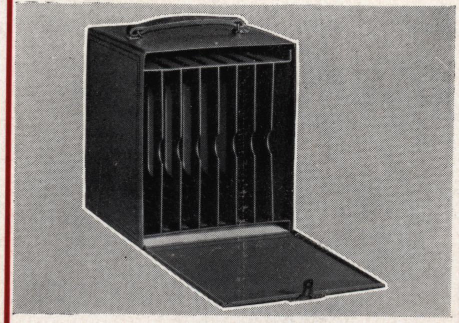
Right—KODASCOPE FILM CLIPS. These handy little spring steel clips snap about the film to keep it tight and clean. They may be used on 100- or 400-foot reels.

Price per dozen	*$1.25*
Price per hundred	*9.00*



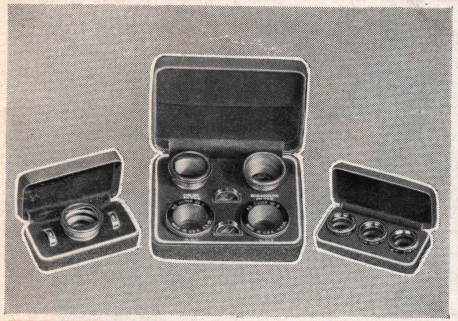
Below—CINÉ-KODAK COLOR FILTERS. Three new color filters for Ciné-Kodaks, Models K, M, BB, or B, known as CK-1, CK-2, and CK-3. They render three distinct graduations of color correction. Indispensable to the maker of cloud-banked scenics. Complete the beauty of "Pan"-made movies.

For Models K, M, BB, and B Ciné-Kodaks, $4.50 to $6.75. Complete Ciné-Kodak Filter Outfit (Kodacolor Filter, Neutral Density Filters Nos. 1 and 2, CK Filter Mount and three CK Filters) $20.00



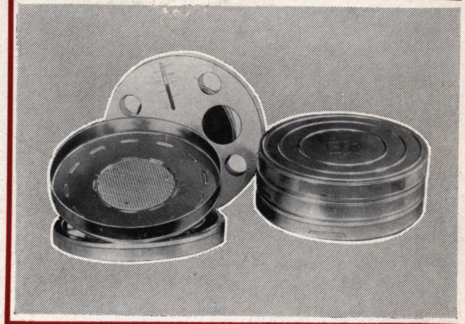
Below—HUMIDOR CAN. The Humidor Can will keep film in perfect condition. A blotter in the can, separated from the reel by a perforated disk, may be moistened occasionally with a few drops of water, keeping the film flexible. Films which are projected but seldom may be stored in dry Humidor Cans—safe and dust-proof.

Humidor Can with 400-foot reel	*$1.50*
Humidor Can only	*.75*



KODASCOPE FILM HUMIDOR. Sturdily built of metal, with imitation leather covering, this humidor accommodates eight 400-foot reels of 16 mm. film. A blotting pad in the bottom, moistened at intervals, keeps the film in proper condition for instant projection.

Kodascope Film Humidor	*$10.00*



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GOOD movies can be made and shown without these accessories—better movies with them!

They are little things that really DO count. All of them you may not need—but some of them you SHOULD have.

Better pictures—smoother projection will result.

Your Ciné-Kodak dealer has, or can order, them for you.

THE CINÉ FILM CLEANING OUTFIT—A necessary and inexpensive aid to clear projection. Dust particles and splattered oil may seriously mar the brilliancy of your screen images. This Ciné cleaning fluid quickly removes them. Although similar to many carbon tetrachloride cleaning fluids, this cleaner has been subjected to a special purifying process to remove commonly found ingredients harmful to film.

Ciné Film Cleaning Outfit	*$ .75*

THE KODASCOPE REEL. This 400-foot aluminum reel is slotted so that the number of feet of film on the reel may be determined at a glance. No threading necessary—you merely press the film end against the core of the reel until a half or three-quarter turn has been made. Tiny tapered fingers then hold the film in place.

Kodascope Reel	*$.75*

CINE
FILM CLEANING OUTFIT
CINE
FILM
CLEANER

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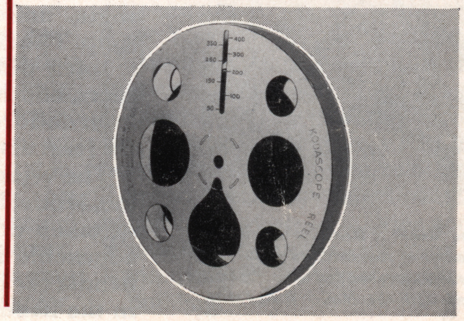
KODAK COMPANY
ROCHESTER, N. Y.



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